

Seiner MUTTER in treuer Liebe gewidmet.

# Lieder und Tanzweisen

für

das Pianoforte zu vier Händen componirt

von

## PHILIPP SCHARWENKA.

Op. 54.

- |           |   |                               |          |   |             |
|-----------|---|-------------------------------|----------|---|-------------|
| Heft I.   | { | Nº 1. Marschlied, .....       | E dur    | } | Pr.M. 2,50. |
|           |   | Nº 2. Mädchenreigen, .....    | B dur    | } |             |
| Heft II.  | { | Nº 3. Liebeslied, .....       | F moll   | } | Pr.M. 2,50. |
|           |   | Nº 4. Polnischer Tanz, .....  | Cis moll | } |             |
| Heft III. | { | Nº 5. Lied im Volkston, ..... | Es dur   | } | Pr.M. 2,50. |
|           |   | Nº 6. Menuett .....           | D dur    | } |             |

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## Lieder und Tanzweisen.

Nº 5.

Lied im Volkston.

Secondo.

Philipp Scharwenka, Op. 54. Heft III.

Langsam, mit inniger Empfindung.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Langsam, mit inniger Empfindung.' The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *f* (forte). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The overall mood is slow and expressive.

# Lieder und Tanzweisen.

3

Nº 5.

Lied im Volkston.

Primo.

Philipp Scharwenka, Op. 54. Heft III.

Langsam, mit inniger Empfindung.

*p espressivo*

*cresc.* *dim.* *p*

*cresc.*

*f* *dim.* *p* *espr.* *cresc.*

*p* *cresc.* *dim.* *p*

## Secondo.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a *cresc.* marking and a *p* dynamic. The second system includes *piu dim.*, *pp*, and *p* markings. The third system is a continuation of the musical texture. The fourth system features a *cresc.* marking, a *sf* (sforzando) dynamic, a *dim.* (diminuendo) marking, and a *p* dynamic. The fifth system continues the musical texture. The sixth system features a *p* dynamic and a *dim.* marking. The score is written in a key signature of two flats and a 4/4 time signature.

First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melodic line with a crescendo marking in measure 3 and a piano (*p*) marking in measure 4. The left hand provides a harmonic accompaniment.

Second system of musical notation, measures 5-8. The right hand continues the melodic line, marked *più dim.* (more diminuendo) in measure 5, *pp* (pianissimo) in measure 6, and *p* (piano) in measure 7. The phrase *con tenerezza* (with tenderness) is written above the staff in measure 7. The left hand continues its accompaniment.

Third system of musical notation, measures 9-12. The right hand features a melodic line with a crescendo marking in measure 10. The left hand continues its accompaniment.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line, marked *cresc.* (crescendo) in measure 14. The left hand continues its accompaniment.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line marked *sf* (sforzando) in measure 17, *dim.* (diminuendo) in measure 18, and *p* (piano) in measure 19. The left hand continues its accompaniment.

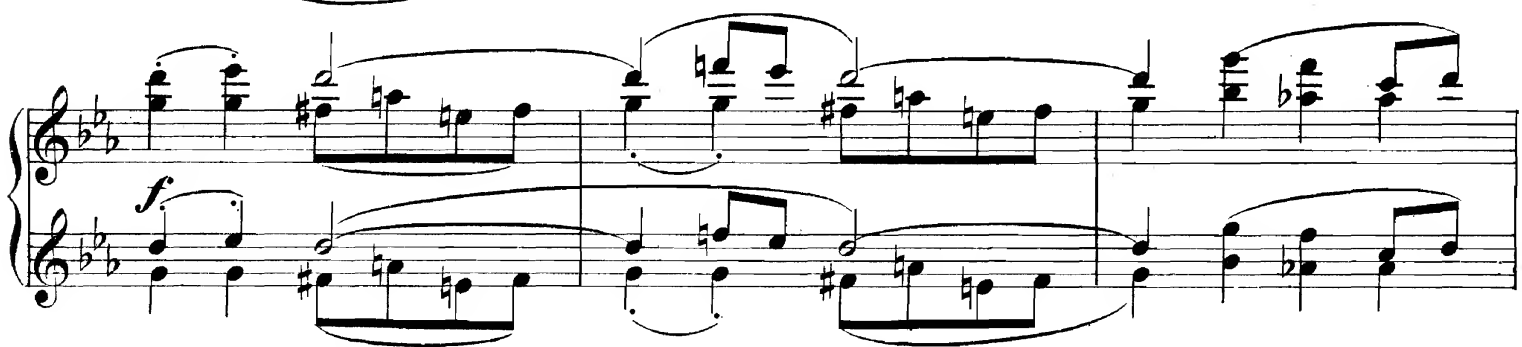
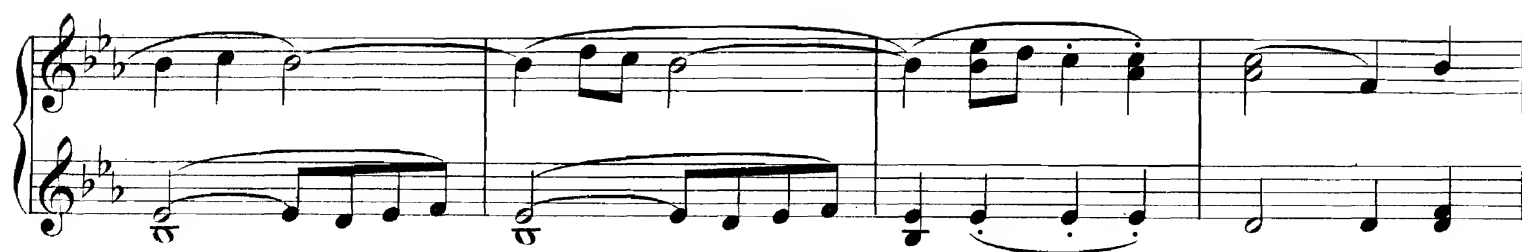
Sixth system of musical notation, measures 21-24. The right hand features a melodic line marked *pespressivo* (pessressivo) in measure 21. The left hand continues its accompaniment.

*cresc.* *poco a poco*

*f* *dim.* *p*

*p tranquillo*

*p* *più dim. e rit.* *pp*



Secondo.  
Nº 6.  
Menuett.

Mässig bewegt, mit Grazie.

*p*

*sempre p*

*cresc.*

*mf*

*sempre più cresc.*

*f*

*dim.*

*un poco rit.*

*a tempo*

*p*



Primo.  
Nº 6.  
Menuett.

9

Mässig bewegt, mit Grazie.

*p*

*sempre p* *cresc.*

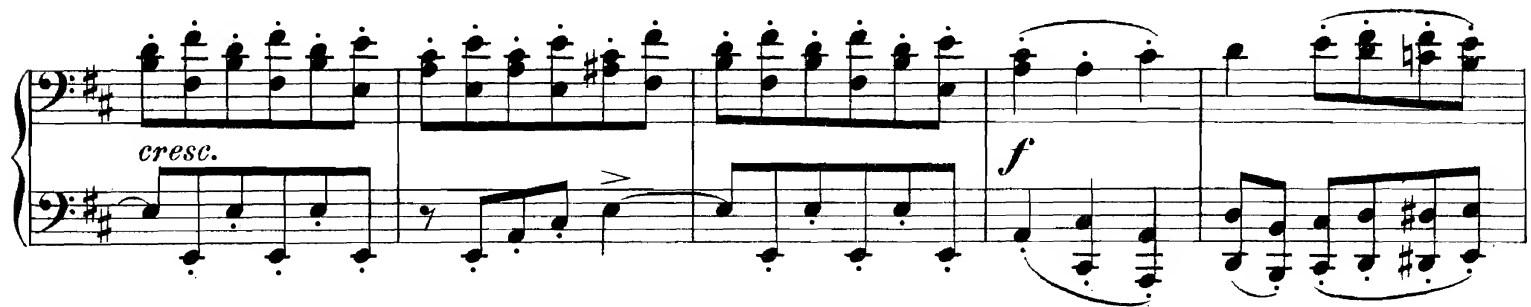
*mf* *tr* *sempre più cresc.* *tr*

*f* *dim.* *un poco rit.* *a tempo* *p*

## Secondo.



First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and dynamic markings: *sempre p*, *cresc.*, *mf*, and *sempre più*. The lower staff is in bass clef and contains a simple harmonic accompaniment.



Second system of musical notation. The upper staff continues the melodic line with slurs and a *cresc.* marking. The lower staff continues the harmonic accompaniment, featuring a *f* dynamic marking.



Third system of musical notation. The upper staff begins with a *dim.* marking, followed by *un poco rit.*, and then changes to a treble clef with the marking *a tempo*. The lower staff continues the harmonic accompaniment with a *p* dynamic marking.



Fourth system of musical notation. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a simple harmonic accompaniment.



Fifth system of musical notation. The upper staff is in bass clef and contains a melodic line with slurs and a *p dolce* marking. The lower staff is in bass clef and contains a simple harmonic accompaniment, ending with a *f* dynamic marking.



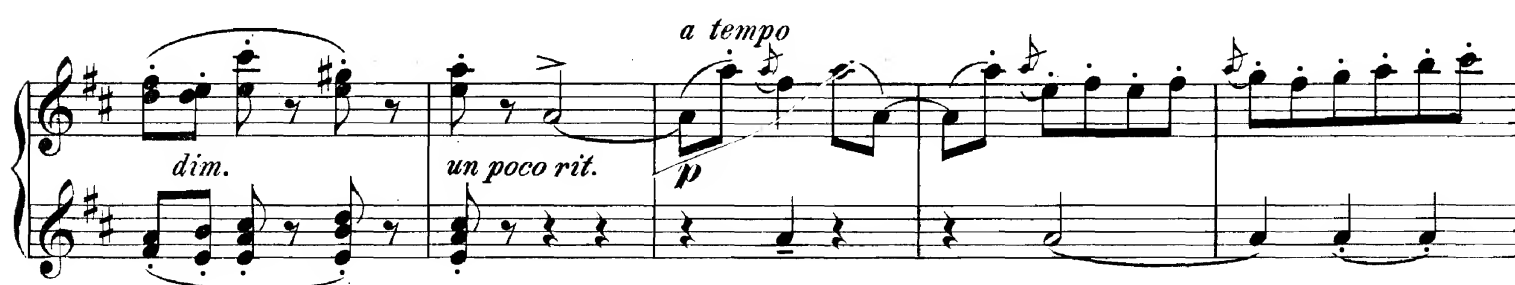
Sixth system of musical notation. The upper staff is in bass clef and contains a melodic line with slurs and a *p* marking. The lower staff is in bass clef and contains a simple harmonic accompaniment, featuring a *molto sf* marking and a *cresc.* marking.



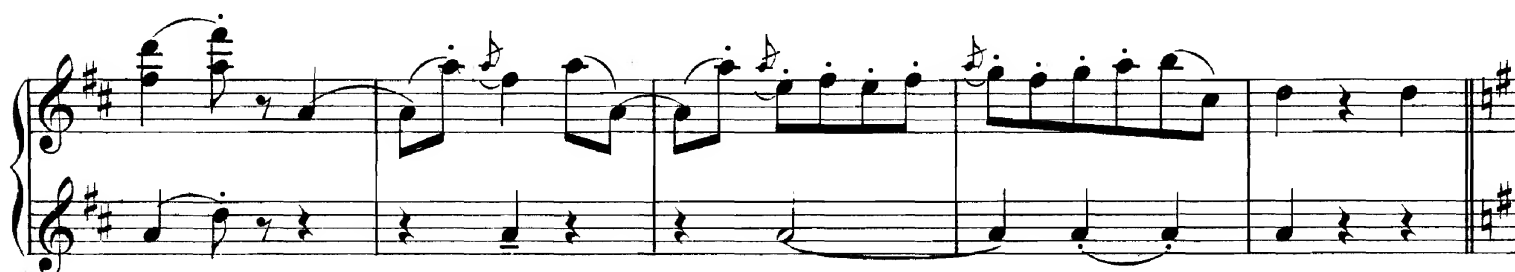
First system of musical notation. Treble and bass staves. Treble staff has a trill (tr) on the first measure. Dynamics: *sempre p*, *cresc.*, *mf*, *sempre*.



Second system of musical notation. Treble and bass staves. Treble staff has a trill (tr) on the first measure. Dynamics: *più cresc.*, *f*.



Third system of musical notation. Treble and bass staves. Treble staff has a trill (tr) on the first measure. Dynamics: *dim.*, *un poco rit.*, *p*, *a tempo*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a trill (tr) on the first measure.



Fifth system of musical notation. Treble and bass staves. Dynamics: *p dolce e semplice*, *f*.



Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *molto sf*, *p*, *cresc.*.

## Secondo.

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#). The score includes various musical notations such as dynamics (*p*, *cresc.*, *f*, *sf*, *p dolce*, *molto sf*), articulation (accents, slurs), and tempo markings (*a tempo*, *un poco rit.*). The notation includes chords, single notes, and melodic lines with slurs and accents. The score is arranged in two columns of three systems each.

*p* *cresc.* *f*

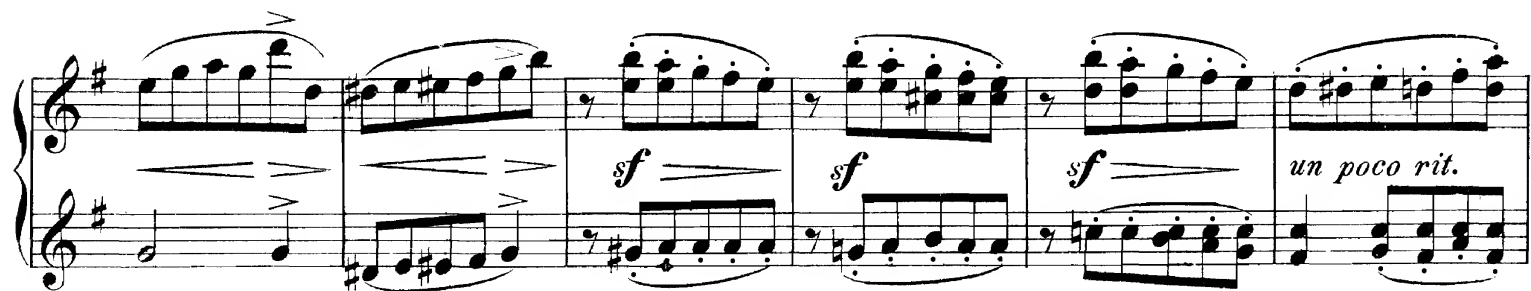
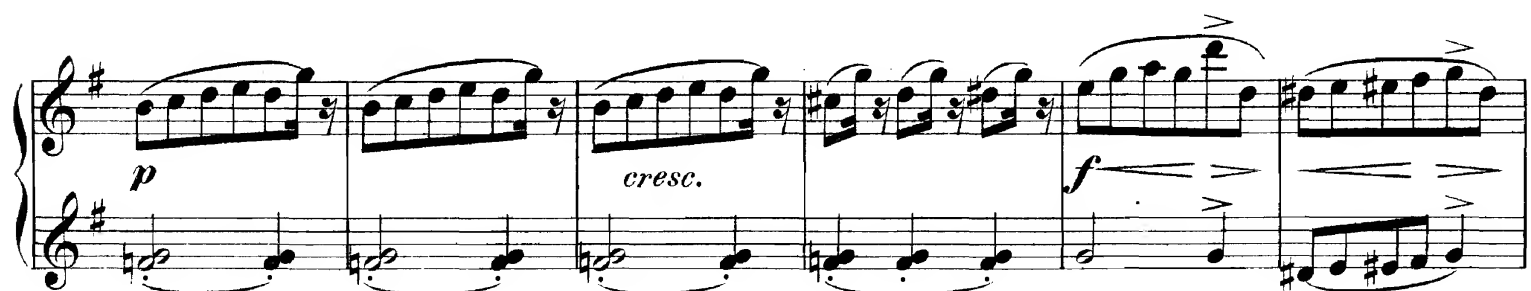
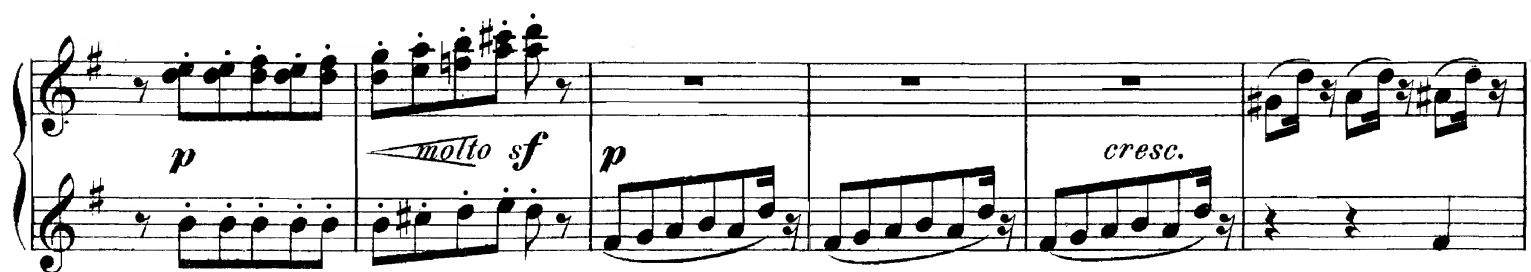
*sf* *sf* *sf* *un poco rit.*

*a tempo* *p dolce* *f*

*p* *molto sf* *p* *cresc.*

*p* *cresc.* *f*

*sf* *sf* *sf* *un poco rit.*



*a tempo*  
*p dolce*  
*f*

*sf*  
*p*

*sempre p*

*cresc.*  
*mf*  
*sempre più cresc.*

*f*  
*dim.*  
*un poco rit.*  
*a tempo*  
*p*

*un poco rit. e dim.*  
*pp*

C. S. 1045

*a tempo*  
*p dolce*  
*f*  
*mf*  
*p*  
*sempre p*  
*cresc.*  
*mf*  
*sempre più cresc.*  
*tr*  
*a tempo*  
*dim.*  
*un poco rit.*  
*p*  
*un poco rit. e dim.*  
*pp*

Erste Sammlung.

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